AN

ESSAY

ON

A Sleeping Cupid,

BEING

One of the ARUNDELIAN MARBLES

In the COLLECTION of

The (late) RIGHT HONOURABLE

The EARL of POMFRET.

BY

JOHN NIXON, A. M. and F. R. S.

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—— Artificum veteres agnoscere Ductus,
Et non inscriptis Authorem reddere Signis.

STATIUS, *Sylv.* l. iv. 6. ℣ 24.

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MDCCLV.

AN

ESSAY, *etc.*

WHILE we ſurvey this beautiful Piece, we are at a loſs to determine, whether the Elegance of the Sculptor's Imagination in forming, or the happy Correctneſs of his Hand in executing his Deſign, moſt deſerves our Praiſe. The Artiſt (to ſpeak in the florid Style of [a] *Calliſtratus* concerning the *Cupid* of *Praxiteles)* in repreſenting the mighty Tyrant *Love*, ſeems himſelf to have affected a Power ſuperior to Nature, not ſuffering the Marble to retain its proper Qualities, but converting it into the very [b] God of Love. We fancy we hear the Infant Deity breath, and we tread ſoftly (according to the Greek Epigrammatiſt's Caution to thoſe who paſſed by the Tomb [c] of *Archilochus)* leſt we ſhould awake this little Hornet, the common Peſt and Incendiary of the Univerſe.

[a] *Calliſt. in Stat. Cupid.* [b] Ὅσον ἦν, Ἔρως ἐγίνετο.
[c] *Anthol.* l. iii. p. 391. Ed. Steph.

The Artiſt's Deſign in exhibiting *Cupid* in this peaceful Attitude, reclined on the ſhaggy Spoils of a Lion, the dread Monarch of the Beaſts, was undoubtedly to expreſs the uncontrolled ſway which this Divinity exerciſes over the animal world, ſubduing and taming the moſt fierce and ſavage Species of it.

The ſame Doctrine ſeems to have been couched under thoſe other emblematical Figures, which repreſent *Cupid* either as riding upon, or drawn by Centaurs[d], Panthers[e], *etc.* but generally Lions. And to the ſame Claſs we may refer the famous Work of *Arceſilaus* mentioned by *Pliny*[f], which contained a marble Lioneſs with ſeveral Cupids playing about her; ſome of which held her tied in a Band; ſome were forcing her to drink out of an Horn; while others were dreſſing her Feet with Buskins.

But tho' the Moral of theſe Figures be thus general, yet there are ſome other Pieces of this kind, which muſt be allowed a more particular Interpretation: as that in the Palace of the [g] *Gaddi* at *Rome*, which (beſides the Bow) has the additional Attribute of a Club, upon which *Cupid* lies, as well as on the Lion's Hide, *etc.* This Circumſtance

[d] *Roſſi's Raccolte Stat. Fig.* 72. [e] *Montfauc. Antiq.* Tom. i. Part. i. l. 3. [f] *Nat. Hiſt.* l. xxxvi. c. 5. [g] *Onuph. Panvin. Top. Urb. Rom.* p. 53.

confines

confines the Purport of the Device to the Conqueſt, which Love made over the invincible *Hercules* by the ſuperior Charms of *Omphale*. The ſame may be applied to thoſe other Monuments, which give us this Lady dreſſed in [h] a Lion's Skin, with a Club on her Shoulder; but more eſpecially that very remarkable one, in which our [i] Hero himſelf appears accoutred with this formidable Equipage, having his Hands at the ſame time pinioned behind him, and *Cupid* riding in Triumph upon his Back. One would imagine, that Ovid had had this very Intaglio before him, when he wrote the following [k] Diſtich,

Quem non mille Feræ, quem non Stheneleius hoſtis,
Non potuit Juno vincere, vicit Amor.

I ſhall beg Leave to cloſe this Article with obſerving the agreeable Harmony, which reigns between the two Siſter-Arts of Imitation, Sculpture and Poetry; the friendly Aid they afford *to*, and the mutual Light they reflect *upon* each other with Reſpect to the preſent Subject.

Thus *Virgil* having in general aſſerted the univerſal Empire of Love over the Inhabitants of the ſeveral Elements immediately ſubjoins an Inſtance

[h] *Gem. Antic.* Vol. ii. Fig. 101, 102, 103. [i] *Gem. Ant.* Vol. ii. Fig. 98. [k] *Ov. Ep. Deianir.* ℣ 25.

of it in the royal Savage, whoſe Spoils adorn the Monument before us.

[l] Omne adeo Genus in terris Hominumque, Ferarumque,
Et Genus Æquoreum, Pecudes, pictæque Volucres
In Furias Ignemque ruunt. *Amor omnibus idem:*
Tempore non alio Catulorum oblita Leæna
Sævior erravit Campis --- Georg. l. iii. ver. 242, *&c.*

And *Tibullus*, after mentioning *Bacchus* as ſubduing and taming *Tigers* and *Lioneſſes*, proceeds to aſcribe the ſame, or even a ſuperior Power, to Love.

Armeniæ Tigres et fulvas Ille Leænas
Vicit, et indomitis mollia corda dedit:
Hæc Amor, et majora valet. --- Eleg. l. iii. El. 6. ver. 17.

The formidable Air of *Cupid's* Bed before us is (by a beautiful Contraſt) agreeably [m] ſoftened by a Profuſion of Roſes ſprinkled upon it.

[l] One might continue this Parallel between the Poets and Sculptors in expreſſing the Dominion of Love over another Part of the animal Creation mentioned by *Virgil* in this Paſſage, *viz.* The *Genus Æquoreum*, or Natives of the Deep: for agreeably hereunto ſome antient Monuments repreſent *Cupid* as ſtanding or riding upon a Dolphin, the King of Fiſhes (*Juſt. Gall.* V. i. Fol. 151. *Agoſtini*, p. 2. pl. 58.)

[m] So *Claudian*, ſpeaking of *Triton* preparing his Back for *Venus* to ride upon it,

Vivo ſqualentia Murice Terga
Purpureis *mollita* Roſis.

De Nupt. Honor. ver. 150.

The

The Poets make this Flower [n] congenial *with*, and [o] ſacred *to Venus*; which is ſufficient to recommend it to the Favour both of the [p] Graces her Attendants, and alſo more eſpecially of *Cupid* her Son: accordingly both he and they are frequently [q] repreſented as crowned or adorned with Roſes

If the Reader deſires to know the hieroglyphical Meaning of this Flower with reſpect to the Deities mentioned above, he may be reminded of the Roſe preſented by *Cupid* to *Harpocrates*, the God of Silence, to bribe him to conceal [r] the lewd Intrigues of his Mother *Venus*. Hence this Flower became an Emblem of Silence; and the hanging it over the Table in Rooms of Entertainment was eſteemed as a Sanction of Secrecy to whatever ſhould be uttered in the Freedom of Converſation; according to *Horace's* Caution,

Ne fidos inter Amicos
Sit, qui dicta foràs eliminet.

L. i. Ep 5. ver. 14.

I ſhall only add, that this Picture of *Cupid* ſleeping among Flowers cannot fail to recall to our

[n] *Anac. Od.* liii. [o] *Ovid. Faſt.* l. iv. ver. 870. [p] *Anac.* calls it Χάρισιν Ἄγαλμα, *Od.* liii.—

[q] Ῥόδα Παῖς ὁ τῆς Κυθήρης
Στέφεται καλοῖς Ἰάλοις.

Anac. Od. v. ver. 9.—

A Statue of one of the Graces at *Elis* held a Roſe, as ſacred to *Venus*. *Pauſ.* L. vi. p. 514. [r] *Potter's Archæol.* Vol. ii. p. 380.

Memories

Memories *that* of a near Relation of his, the young *Iülus*, drawn by *Virgil* in the ſame Attitude,

At Venus Aſcanio placidam per membra quietem
Irrigat, et fotum Gremio Dea tollit in altos
Idaliæ lucos ; *ubi mollis Amaracus illum*
Floribus, et dulci aſpirans amplectitur umbra.

Æn. iv. ℣ 695.

Or it may with more Pleaſure raiſe up in our Minds that very affecting Image of Connubial Love repreſented by our incomparable *Milton* in the Perſons of our firſt Parents ſweetly repoſing in the bliſsful Bowers of Paradiſe,

[r] Theſe lull'd by Nightingales embracing ſlept ;
And on their naked Limbs the flow'ry Roof
Showr'd Roſes, which the Morn repair'd ---

Par. Loſt, l. iv. ℣ 771.

[r] The learned Reader muſt naturally recollect a ſimilar Paſſage in *Statius*,

— nec blandus Amor, nec Gratia ceſſat
Amplexum virides optatæ Conjugis Artus
Floribus innumeris, et olenti ſpargere Thymbrâ.

L. i. Sylv. ii. ℣ 19.

and will be eaſily induced to believe, that the Authors of them both had their Eye upon that tender Scene of Nature — Iliad Ξ. ver. 346, upon which *Homer* (as the Critics obſerve) has beſtowed an unuſual Quantity of Ornaments, that the Reader's Mind being entirely taken up with them might have no Room for looſe Imaginations. Notwithſtanding which, I am humbly of opinion, that our Country-man *Milton* has greatly improved upon the original Painting of his Grecian Maſter; eſpecially in that beautiful Circumſtance, for which I have here quoted him, *viz.* the ſhowring

The

The next Thing that demands our Notice in this Monument is the Figure of a Lizard below the Feet of *Cupid*, of which ſeveral Explications are offer'd by learned Antiquaries. [s] Some account for the Propriety of its attending *Cupid* from the great Efficacy it is ſuppoſed to have in Love-Charms [t]: while others refer it to the quieſcent Poſture of this Figure [u]; as it is a Creature that watches by, and awakes Perſons aſleep upon any approaching Danger; or as itſelf ſpends a great Part of the Year in Sleep: which laſt Reaſon [w] *Maffei* aſſigns for its waiting upon *Somnus* in a Monument at *Rome*. As the Liberty theſe learn-

down of Roſes upon the paradiſiacal Pair while ſleeping, inſtead of the pearly Dews, which in *Homer* deſcend upon *Jupiter* and *Juno* in the ſame Situation. The latter Repreſentation, indeed, (if we regard the Allegory, which the Commentators tell us is couched under it) may be allowed to be natural; but upon the Foot of the literal Expreſſion, which alone we can with Certainty aſcribe to the Poet, the former muſt be acknowledged to excite more agreable Ideas; as (by the Help of the Imagination) it regales the Smell, as well as charms the Sight of the Reader.

And indeed Mr. *Pope* ſeems to have thought *Homer's* Deſcription capable of ſome Improvement in this Reſpect; and therefore in his Tranſlation of it, he has out of his own Stock not only thrown in a large Quantity of *new-born Violets* into the Compoſition of the Bed, but has likewiſe enriched the *cæleſtial Dews* with a ſtrong Infuſion of *Ambroſia*.

[s] *Tollius in* Μηκωνοπάιγ. [t] *Theocritus* makes it an Ingredient in his magic Philtre, *Idyll.* B. ver. 57. Σαῦρόν τοι τρίψασα ποτὸν πακὸν οὖλον οἰσῶ. [u] *Montfauc. Supplement*, Tom. i. l. vi. c. 1.

[w] Maffei on *Roſſi's Raccolt.* Fig. 151.

ed Writers have taken in propoſing each his own Conjecture on this Subject ſhews they were not ſatisfied with what others had offered before; ſo, I hope, I ſhall be excuſed, if (with all due Deference to their great Authorities) I preſume to ſuggeſt another Reaſon for this Appearance, *viz.* That the Lizard is here nothing more than a Deviſe or Rebus deſigned to convey the Memorial of the Sculptor to Poſterity. I ſhall beg the Reader's Attention to the Reaſons I ſhall offer for this Conjecture; as I ſhall afterwards leave the Fate of it entirely to his Deciſion.

The Lovers of Antiquity juſtly regret the (comparatively) very [x] ſmall Number of genuine antient Monuments, which at preſent exhibit the Titles of thoſe, who made them; a Defect, which often deprives us of the Means of aſcertaining the Dates of many valuable Works, and the Artiſts of the Commendation due to them for their ingenious Performances. And indeed [y] Some have been inclined to impute it to the Pride and Envy of thoſe, who in former Times employed the beſt

[x] *Monſieur Stoſch* upon his diligent Search into the moſt celebrated Repoſitories in *Europe* could find but 10 Statues and 70 Antique Gems with the Sculptor's Names on them. *Pref. Gem. Cælat. Gudius* likewiſe mentions only the Works of eleven Grecian Artiſts, and one Roman, which he found with ſuch Inſcriptions. (On *Phæd.* L. v. Prol. 2.)

[y] Monſieur De Boze *Mem. Lit. de l'Acad. des Inſcrip.* T. vi. p. 452. Ed. Hag.

Hands

Hands in Sculpture, that they prohibited ſuch Inſcriptions, to prevent plain Mechanics ſharing with them in the Praiſes, which they expected to receive from ſucceeding Ages for their curious Collections.

And as there is probable Ground for Conjecture, that the Caprice of particular Perſons might lay ſuch a Reſtraint upon Artiſts with Regard to thoſe Pieces, which were deſigned for their own private Repoſitories; ſo there are not wanting Evidences of the Public's having ſometimes impoſed the like (tho' upon a different Principle) concerning ſuch Works as were executed at the Expence, and for the Service of the Community. It ſeems to have been with a Deſign to elude ſome Ordinance of this Nature, that the famous Sculptor *Myro*, being deſirous to perpetuate his Claim to the Statue of *Apollo*, which he made for the *Agrigentines* in *Sicily*, inſcribed his [z] Name in very ſmall Silver Letters on the Inſide of the Thigh of that moſt beautiful Piece: As *Tully*, to whom we are indebted for the Account above-mentioned, aſſures us, that this actually was the Caſe of another [a] famous Ma-

[z] Signum Apollinis pulcherrimum, cujus in fœmine litterulis minutis argenteis nomen Myronis erat inſculptum. *Cic. in Verr. Orat.* iv. p. 399. Ed. Delph.

[a] Quid enim Phidias ſui ſimilem ſpeciem incluſit in clypeo Minervæ, *cùm inſcribere* [*viz.* clypeo] *non liceret. Tuſc. Qu.* l. i. § 15. Ed. Verb. *Phidias* flouriſhed 434 Years before CHRIST.

ſter, *Phidias*, who having carved the moſt celebrated Statue of *Minerva* for the City of *Athens*, inſtead of a literal Inſcription, which the Law would not permit, contrived to inſert his own Effigy in the [b] Middle of the Goddeſs's Shield by ſuch a nice Piece of Mechaniſm, that it ſhould not be poſſible to efface it, without demoliſhing the Work itſelf.

As from the two Caſes above-cited one may collect, that the Prohibition alluded to in the latter of them particularly affected the Statues and Monuments of the Gods, ſo we may imagine it would prevail in different Places in a proportionable Degree, according as Men's Sentiments with Regard to Religion were more or leſs delicate, and their Veneration for ſacred Things more or leſs ſtrict. For undoubtedly the Sculptor's affixing his own Name in glaring Characters upon the Objects of public Worſhip had ſomething in it extremely groſs and ſhocking; as it ſeemed to imply a private Property, or Claim of Right analogous to that of Creation; and was (if poſſible) worſe than ſhowing the Tombs of the Gods, which the *Cretans* [c] pretending to do with regard to *Jupiter* became deteſted by all the Heathen World: For whereas *that* only proved thoſe Beings to have been once

[b] Vid. *Auctor. Lib. de Mundo*, cap. vi. apud Daviſ. in loc.
[c] *Callimach. Hymn. in Jov.* ver. 8. Vid. *Spanh. Not.* vol. ii.

Mortals,

Mortals, *this* in Effect openly proclaimed them the Workmanſhip of a mortal Hand. And this Obſervation will help us to account how an Ordinance reſtraining this Practice might operate with the greateſt Severity among the *Athenians*, who were [d] remarkably zealous for the Pagan Superſtition above all the other States of *Greece*.

How far ſuch a Prohibition might obtain in other Places, it may not be eaſy at this Diſtance of Time to determine with any Certainty. Only, when we conſider the ſupereminent [e] Dignity and Authority of the City abovementioned, the Head of the Popular Religion, as well as the Nurſery of all the liberal Arts and Sciences, we can hardly forbear from thence to draw a preſumptive Argument, that her Example muſt have had a conſiderable Influence upon the other Communities of *Greece* in the Article now before us.

But here (I am ſenſible) an Objection may be raiſed in Bar to this Concluſion, from the Authority of *Pauſanias*, who travelled through *Greece*, and has given us a very accurate Account of all the moſt famous Statues extant there in his Time (*viz.* about 130 Years after CHRIST) particularly of thoſe large Collections in the Ἄλσος, or ſacred

[d] Δεισιδαιμονέστεροι. Act. xvii. 22. See alſo *Pauſanias*, lib. i. p. 39. et p. 56. Edit. Lipſ.

[e] Propter ſummam — auctoritatem — Urbis. *Cic. Offic.* l. i.

[f] Grove of *Jupiter* at *Olympia*, the Ἱερὸς [g] Περίβολος, or conſecrated Incloſure of *Apollo* at *Delphi*; and the Temples at *Corinth* [h], *Sicyon*, *Argos*, *Sparta* [i], *Meſſene* [k], *etc.* And in ſpeaking of thoſe Statues he roundly gives us the Names of moſt of the Artiſts who made them. Now it may ſeem neceſſary from hence to ſuppoſe, that he muſt have got this Intelligence from Inſcriptions then on the Monuments above-mentioned; and conſequently, that the Practice of Artiſts affixing their Names to their Works, tho' forbidden at *Athens*, was yet tolerated in all the other Parts of *Greece*.

In Anſwer to this Difficulty, we allow indeed the Fact, *viz.* That *Pauſanias* mentions the Names of thoſe, who made moſt of the Statues he ſaw in *Greece*; but notwithſtanding this, we muſt oppoſe the Concluſion, which would ſuggeſt the Neceſſity of his having received this Knowledge from Inſcriptions then ſubſiſting on the Statues themſelves; becauſe we can prove, that, in one Inſtance at leaſt, that Hiſtorian muſt neceſſarily have gotten it by ſome other Method; I mean at *Athens*, where he gives us the Names of the Sculptors, who carved the Images [l] of the Gods, in the ſame Manner, as in other Places; tho' we know, that the Artiſts were not allowed to ſet their Names to ſuch Mo-

[f] *Pauſan.* l. v. et vi. Ed. Lipſ. [g] Lib. x. [h] Lib. ii.
[i] Lib. iii. [k] Lib. iv, etc. [l] Lib. i.

numents

numents in that City. Now what actually happened in one Caſe muſt be allowed to be poſſible in all others of a ſimilar Nature.

But we need not reſt the Cauſe on this general Argument, becauſe we are able to point out particularly the ſeveral Sources from which *Pauſanias might*, and (as we are aſſured by his own Authority) actually *did* derive in ſome meaſure the Information mentioned above.

And firſt, He might receive it in Part from Tradition, or the Accounts given him by the [n] Οἱ Ἐξηγηταὶ, or *Ciceroni's*, whoſe Buſineſs it ſeems to have been to ſhew and explain the ſacred Curioſities to Strangers; and to whom our Hiſtorian perpetually refers, as informing him of divers Points of Antiquity, and (among the reſt) of the [o] Names of ſeveral Statues, and their Makers; and as not being [p] able to give him the ſame Satisfaction with Regard to others.

[n] Οἱ Ἐξηγηταὶ — at *Olympia*, l. v. p. 432. — At *Delphi*, l. x. p. 868. The ſame as the — Οἱ τὰ ἀρχαῖα μνημονεύοντες — at *Eubœa*, — l. viii. p. 630. and the Οἱ περὶ τὸ Ἱερὸν (τῆς Δεσποίνης) in *Arcadia*, l. viii. p. 676. Civitatis Antiquitatum Interpretes — as *Amaſæus* renders it, l. i. p. 133. et — Sacrorum Interpretes — l. x. p. 868. — Qui Hoſpites ad ea, quæ viſenda ſunt, ducere ſolent, et unumquodque oſtendere, quos illi myſtagogos vocant. — *Cic. Orat.* iv. *in Verr.*

[o] L. i. p. 53. L. ii. p. 121. L. v. p. 419, etc.

[p] — ὅτε τὸν ποιήσαντα ἴσασιν — l. ii. p. 136. So l. viii. p. 686. l. v. p. 431, etc.

In

In this latter Caſe he had another Method of coming at his Intelligence, to which we find him frequently recurring; which was this. As he ſeems to have had a particular Curioſity with Relation to Statues, (of which he gives us an Inſtance [q] in his going to *Phigalia* on Purpoſe to ſee one of *Ceres* in that Place) ſo he ſhews himſelf to have been a Connoiſſeur in this Art, having improved his natural good Taſte by a familiar Acquaintance with and Study of the Works of the beſt Sculptors in Antiquity: In Conſequence of which Qualifications he was able to paſs his Judgment upon the Performances of the moſt eminent Maſters; as where he pronounces two Statues of *Chimon* [r] to be ſome of the *Chef d'Oëuvres* of *Naucydes*. Nay, he not only takes upon him to determine what Schools produced ſuch and ſuch Pieces; as that the Statues of *Apollo* and *Diana* at *Lilæa* were of the [s] *Attic*; that of *Diana* at *Ambryſſus* of the *Æginean* Style; but further, to diſtinguiſh and aſcertain the particular Hands that made them, from ſome Peculiarities in the Workmanſhip, and the Affinity between them and other Pieces, the Authors of which were known: Thus

[q] L. viii. p. 688. Ταύτης τ̃ Δήμητρ@ ἕνεκα. Hujus Cereris *ſpectandæ* causâ. Amaſeus.

[r] L. vi. p. 473. [s] L. x. p. 882. Ἐργασίας τ̃ Ἀτ̃ικῆς — L. x. p. 891. Ἐργασία Αἰγιναῖα —

he [t] conjectured the *Minerva Polias* at *Erythræa* to have been carved by *Endæus*, as well by ſome Circumſtances in the Work itſelf, as more eſpecially by the Figures of the Graces and the Hours that attended it. And ſpeaking elſewhere of a Statue at *Thebes*, he ſays, it ſo much reſembled in its Manner another among the [v] *Branchidæ*, that whoever had ſeen one of thoſe Pieces, and had *learned by Information* (ἐπύθετο) that *Canachus* made it, might, with a moderate Share of Diſcernment, when he ſaw the other, pronounce it the Work of the ſame Maſter.

But beſides the Methods already mentioned, whereby *Pauſanias* might acquire the Intelligence in Queſtion, ſuppoſe we ſhould proceed further, and allow that he diſcovered the Names of *moſt* of the Artiſts he gives us (as it is plain from his own Account that he actually did *ſome* of them) from Inſcriptions, yet even in this Caſe it would not certainly follow, that the Statues themſelves bore thoſe Inſcriptions. [w] The Terms in which he expreſſes himſelf on theſe Occaſions are too general to imply the Neceſſity of any ſuch Interpretation; neither does the Nature of the Thing itſelf require

[t] Τεκμαιρόμενα δὲ τῷ Ἐργασίαν εἰρῶσιν, L. vii. p. 534.

[u] L. ix. p. 730. et l. vii. p. 592.

[w] L. vi. p. 438. Ἐλεγεῖον γεγραμμένον σημαίνει — Ibid. p. 456. — γέγραπται ὁ — εἰργασμένος — Ibid. p. 476. — Φησὶ τὸ ἐπίγραμμα, etc.

it.

it. For theſe Titles might be engraved upon Στῆλαι [x], or Pillars, which we ſometimes find in this Writer placed near, or ſupporting Statues; or on [y] Tablets of Braſs, or Wood painted with Vermilion [z], which were ſometimes placed at the Feet of Statues, containing the Actions, Titles, *etc.* of the Perſons they belonged to; the ſame (according to the Scholiaſt) as the

longa atque inſignis honorum
Pagina

mentioned by [a] *Juvenal.*

Or we may ſuppoſe the Names of the Artiſts to have bten inſcribed or painted on the Walls, againſt which the Statues made by them were placed; which [b] *Pauſanias* expreſly aſſures us was the Caſe of three ſuch Monuments in the Temple of *Ceres* at *Athens.*

Or further, ſuch Titles might be on Scrolls [c] hanging from the Statues, as *Zenobius* mentions

[x] See l. vi. p. 492. et l. v. p. 437. Thus we find *Homer's* Statue at *Delphi* on a Στήλη with an Inſcription, l. x. p. 857.

[y] See a Πινάκιον χαλκῦν, or Tablet of Braſs with an Inſcription before the Feet of the Statue of *Jupiter* Ὁρκιος at *Olympia* — l. v. p. 442.

[z] Figrelius, p. 233. *Polydamas's* Atchievements were related partly on the Baſis of his Statue, partly in an Ἐπίγραμμα — *Pauſan.* l. vi. p. 464. — This latter ſeems to have been on an additional Tablet like thoſe mentioned above.

[a] *Sat.* x. ℣ 57. [b] L. i. p. 6.

[c] Some learned Men, as *Dalecampius, etc.* have interpreted a Figure

a Figure of *Nemeſis* at [d] *Rhamnus* made by *Phidias* with a Branch of an Apple-Tree in its Hand, from which (according to *Antigonus Caryſthius*) hung a Πτυχίον, or Label, with an Inſcription, ſignifying, that *Agoracritus* of *Paros* was the Maker [e]; *Phidias* (it ſeems) indulging this favourite Scholar of his with the Privilege of putting his Name to his Works.

But laſtly, As probably the Body of the Figure only with its Drapery and Attributes was included in the Prohibition abovementioned (the Words of *Tully*, upon which it is grounded, in the Opinion of a [f] very learned Critic not authorizing us to extend it

Pliny's Words concerning the antient Artiſts of *Greece* inſcribing their Works — *Pendenti Titulo.* (*Pref. to Nat. Hiſt.* p. 4.) in a Latitude as would imply Labels of this Kind. But whoever carefully examines the whole Tenour of that Paſſage, will (I think) be inclined to look upon *Harduin's* Explication of — *Pendenti Titulo* — as the only true one, *viz.* Qui nondum abſolutum opus ſignificaret, verum adhuc *pendere*, velut imperfectum — In which Senſe *Virgil* uſes the Word,

Pendent opera interrupta — Æn. iv. ℣ 88.

The *Grecian* Maſters generally let the Inſcriptions to their moſt capital Pieces run in the Præter Imperfect Tenſe (. . . . Ἐποίει, i. e. *The Artiſt was making it*) as if their Modeſty would not allow them to think they had brought their Works to Perfection; and that, if any Fault ſhould be objected to them in after Times, an Apology might naturally be ſuggeſted from their being left by the Author unfiniſhed.

[d] Apud *Gronov. Antiq.* Vol. ix. *Pref.* [e] *Plin. N. H.* l. xxxvi. c. 5.

[f] My worthy Friend Dr. *Ward*, Profeſſor of Rhetoric at *Greſham College*, who was ſo good as to reviſe, and ſo candid as not entirely to diſapprove of this *Eſſay*.

any further) then we may allow the Deſignation of the Artiſts Names to have been on the Baſes or Pedeſtals of the Statues. And indeed this ſeems to be the natural Seat of all Kinds of Inſcriptions, and of this among the reſt; and where [g] they are uſually found when mentioned with Regard to Works of this Nature by the Writers of Antiquity.

Having thus (I hope) anſwered the Objection taken from *Pauſanias* againſt extending the Prohibition mentioned above concerning the Sculptors at *Athens* to the other Parts of *Greece*, I ſhall beg Leave (before I proceed further on this Head) to conſider what Grounds the Authority of that Hiſtorian affords for the Scruples, which Monſieur [h] *Gedoyn*, a very learned Member of the Academy of Inſcriptions at *Paris* owns he has upon that Account with Regard to ſome ancient Monuments ſtill remaining amongſt us.

[g] Cœpit prorogari memoria hominum, & honores legendi ævo baſibus inſcribi. *Plin. Nat. Hiſt.* l. xxxiv. c. 4.

At tua non titulus capiet ſub Imagine facta.

Tibull. l. iv. ad *Meſſal.* ℣ 33.

Ιαμβεῖον ἐπὶ τῷ Βάθρῳ τὸν Μεσσήνιον Δαμοφῶντα εἶναι τὸν εἰργασμένον φησίν. *Pauſan.* l. vii. p. 582.

Inſcripta eſt baſis, indicatque nomen,
Λυσίππυ lego, Phidiæ putavi. *Mart.* Ep. l. ix. Ep. 45.

[h] *Mem. Lit. de l'Acad. des Inſcrip.* T. xiii. p. 308. Ed. Hag.

Now

Now this learned Gentleman ſays, that in reading *Pauſanias* he finds, " That almoſt all the " Statues, with which the ſacred Grove of *Jupiter* " at *Olympia* was adorned, and the greateſt Num- " ber of thoſe mentioned by that Hiſtorian in " other Places, bore the Names of their Makers." — Then reflecting upon the very ſmall Number of antique Statues in the moſt celebrated Collections in *Europe*, to which the Sculptor has put his Name, He concludes, " That however valuable the others " may be, he is inclined to look upon them not as " the Product of thoſe Times, when Sculpture was " in Perfection in *Greece*; but of thoſe when the " *Greeks* came to exerciſe the Arts at *Rome*, towards " the End of the Republic, or Beginning of the " Empire."

As for the Diſcovery which this ingenious Author acquaints us he made by reading *Pauſanias*, I ſhall only obſerve, that if he would aſſert upon the Authority of that Hiſtorian, that the Works of the ancient Statuaries of *Greece* for the moſt Part bore the Artiſts Names inſcribed upon them, then (I preſume) the Evidence he refers to will not ſufficiently juſtify his Aſſertion. But if he only means, that ſuch Inſcriptions were affixed upon ſomething elſe that ſupported, or accompanied ſuch Statues, then, if we ſhould grant his Premiſ- ſes, yet we might be excuſed from readily aſſenting

to the Concluſion, which he ſays he is tempted to deduce from them, which is in Effect, that the Merit of ſuch antient Statues, as are now extant, is to be aſcertained by the Appearance or Non-Appearance of ſuch Memorials at this Day: For conſidering how precarious the Relation was, which ſubſiſted between ſuch Works and their Pedeſtals and other Appendages mentioned above, and the various Revolutions they muſt have gone through by frequent Change of Situation, Proprietors, *etc.* it muſt unavoidably have happened, that a [i] great (nay I will venture to ſay the greateſt) Part of ſuch Monuments muſt have come down to us without any Inſcriptions.

But had this learned Writer been able to prove the firſt Aſſertion, yet ſtill the Inference under Conſideration would be diſputable, and in many Caſes fallacious.

For let us (for Example) take one of the Statues mentioned by *Pauſanias* at *Olympia*, *etc.* as bearing in his Time the Name of the Sculptor upon it: Let us ſuppoſe him one of the higheſt Note

[i] *Tully* ſays concerning the Statue of *Sappho* ſtolen by *Verres* — Nunc enim quod *inſcriptum eſt in baſi declarat quid fuerat, idque ablatum indicat* — In *Verr.* l. iv. p. 410. Ed. Delph.

Pauſanias frequently mentions Βάθρα, which he found with Inſcriptions on them, but no Statues — L. viii. p. 662, 678, 698. Such an one, belonging formerly to the Statue of *Jupiter Urius*, is *now* in the Collection of the (late) Dr. *Mead*.

in

in the Age when that Art flouriſhed in its greateſt Perfection in *Greece:* Let us further imagine this Inſcription to have been on the Drapery, or ſome other Attribute of the Statue; as that mentioned by *Pauſanias* on the [k] Shield of *Idomeneus* (l. v. p. 445.) or (to grant the utmoſt that can be contended for) we will admit ſuch Title to have been actually on [l] ſome Part of the Body of the Figure

[k] I have omitted the Inſtance of the Inſcription on the Globe of *Atlas* (*Pauſ.* l. vi. p. 499.) becauſe the Paſſage is dubious, and the true Interpretation of it not eaſy to be aſcertained. If we follow the *Greek* Text according to *Sylburgius*, the Senſe will be — *The Letters on the Globe, ſay* (φησι τὰ ἐπὶ Πόλῳ γεγράμμαῖα, κ. τ. λ.) that *Autonomus* made them (*viz.* the Statues there mentioned) for his Son. But this can mean only that *Autonomus* ordered or procured them to be made — Fieri juſſit, vel curavit — (in which Senſe the Word Ἐποίησε occurs in the ſame Chapter, p. 791.) for *Pauſanias* himſelf in the Sentence before had actually aſcribed them to *Eteocles* the Son of *Etylus* as the Maker.

Amaſeus in his Copy ſeems to have read φασὶ for φησὶ, and accordingly in his Tranſlation gives a different Turn to the Senſe of this Paſſage, *viz. That it was reported by Tradition, that Autonomus made the Letters*, i. e. the Aſtronomical Figures (for ſo the very learned Dr. *Ward* explains (Τὰ ἐπὶ Πόλῳ γεγράμμαῖα—)upon the Globe of *Atlas* for his Son; *Eteocles* the Maker of the Statue (probably) not being able to execute that Part of the Work.

[l] The Practice of engraving any Thing on the Bodies of the Statues themſelves, even the Names of thoſe to whoſe Honour they were erected (and much more thoſe of the Makers of them) ſeems too groſs to have prevailed in the beſt Ages of Sculpture. Wherefore *Figrelius* with good Reaſon ſuſpects thoſe Titles of illuſtrious Perſons, which appear upon the Necks of ſome Buſts publiſhed by *Fulvius Urſinus*, to be the Interpolations of later Times. *Figrel. de Stat.* p. 234.

itſelf,

itſelf, (one Inſtance of which ſort, it muſt be allowed, *Tully* has furniſhed us with above:) Now is it not poſſible, that among the various Caſualties and Devaſtations of all Kinds, which in a long Series of Ages have happened in divers Parts of the World (and particularly in *Greece)* the Member, which bore the Inſcription, might have been broken off and ſeparated from the Body of the Figure? Or, ſuppoſing the Statue to have come down to us entire in all its Parts and Attributes, yet might not the Inſcription we are now conſidering (whereſoever it was at firſt placed) have been by ſome accidental Violence, or at leaſt by the deſtroying Hand of Time, entirely [m] obliterated? But upon either of theſe Suppoſitions, the Statue mentioned above, which perhaps had formerly been in capital Eſteem, as the known Product of an eminent Maſter, for many Ages, muſt (if it ſhould reach ours) according to Mr. *Gedoyn's* Rule, be degraded of its priſtin Honours, and contented with a lower Rank in the Eſteem and Collections of the Curious: A Method of Proceeding this, againſt which the Reaſon of Things reclaims; nor will thoſe, who truly underſtand and value the Works of the An-

[m] Such was the Condition in which *Pauſanias* found many ancient Inſcriptions in his Time, *viz.* about 170 Years after *Chriſt*, as that on the Statue of *Eutelides* at *Olympia* — Γεγράμμαλα ἀμυδρὰ ὑπὸ τῦ χρόνυ. l. vi. p. 490. See alſo l. vi. p. 498. l. viii. p. 681.

cients,

cients, be eaſily perſuaded to regulate their Conduct by it.

But whatever we ſuppoſe might be the Fate of Statues, which once bore the Makers Names at *Olympia*, *etc.* yet the [n] *Athenian* School alone ſo famous from the higheſt Antiquity for the many excellent Maſters it has produced, the *Scholars* and Succeſſors of [o] *Dædalus* its Founder, *viz. Dipænus*, *Scyllis*, *Phidias*, *Scopas*, *Praxiteles*, *Lyſippus*, etc. muſt, (while ſubject to the Reſtraint mentioned above) have furniſhed ſucceeding Ages with a great Number of moſt valuable Pieces, which never had originally any ſuch Credentials for their genuine Worth, as this learned Gentleman would require. And ſeveral that have appeared with them ſince have (probably) been indebted for them to the Bounty of the [p] Connoiſſeurs of later Times,

[n] The Ἐργαστήριον τὸ Ἀττικὸν — mentioned by *Pauſ.* l. v. p. 545.

[o] *Anno ant. Chriſt.* 1218. [p] *Montfaucon* in anſwer to thoſe who urged the Authority of Inſcriptions on ſome ancient *Greek* Statues, *&c.* to prove the Antiquity of Writing the *Sigma* in a ſquare Form (Ϲ) ſays, Quis ſcit, num ſtatuæ illæ & icones ipſo virorum, quos exhibent, tempore ſculptæ, an diu poſtea Romæ ad aliarum vetuſtiorum fidem effictæ fuerint? Quis ſcit item an nomina, quæ in vetuſtis illis, & forte ipſâ virorum, quos repræſentabant, ætate ſculptis iconibus ſunt, Romæ poſtea adjecta fuerint; *Quemadmodum ſtatuariorum veterum nomina diu poſtea Romæ ſtatuis, quorum vel erant, vel putabantur eſſe, inſculpta ſunt; ut illa, opus Praxitelis, opus Phidiæ, heroibus illis marmoreis equos ducentibus, qui jam in Monte Caballo viſuntur, adjecta fuere? et Herculi Romæ eruto latine adſcriptum erat,* HERCULES LYSIPPI; *quæ inſcriptio diu poſtea adjuncta fuit* — Palæogr. Græc. l. ii. p. 153.

whoſe

whoſe known Practice it has been to affix the Titles of ancient Maſters to ſuch Works, as either really, or in the Opinion of the World, belonged to them; and (what is ſtill worſe) later Artificers have done the ſame to their own Performances [q] to recommend them to the World under the Sanction of ſuch venerable Authorities: A Piece of Sculptor-Craft (according to [r] *Phædrus*) as old as the Auguſtan Age.

This (I preſume) is ſufficient to ſhew how precarious a Teſt that of Inſcriptions muſt be for the diſcriminating of ancient Statues; ſince the Abſence of ſuch Evidence might induce us to reject ſeveral genuine Remains of the higheſt and beſt Antiquity; and on the contrary, the Appearance of it recommend others, which perhaps were the Works of a modern Hand, and (at beſt) but Copies done from thoſe great Originals.

If the Reader will pardon this Digreſſion (if he thinks it one) for the Sake of thoſe many valuable Monuments of ancient Art, whoſe Credit it

[q] The Reader will not be ſurpriſed that ſuch Liberty has been taken with Regard to the antient Makers of Statues, when thoſe illuſtrious Perſons, to whom they were erected, have ſuffered in a a like Degree — Thus the Original Titles of *Miltiades* and *Themiſtocles* on their Statues at *Athens* were eraſed to make way for thoſe of a *Roman*, and a *Thracian*. *Pauſ.* l. i. p. 42. And a Statue of *Oreſtes* was inſcribed to *Auguſtus*, l. ii. p. 48.

[r] L. v. *Prol.* Fab. 1.

tends to aſſert; I will return with him to the Prohibition, which in ſome Caſes (as we have ſeen above) reſtrained Sculptors from inſcribing their Names on their Works, and which inſenſibly led me into it.

A Reſtraint of this Nature could not but be extremely mortifying to ingenious Artiſts fired with a laudable Love of Praiſe, the proper Reward of Merit. The Baſis indeed and other Appendages to Statues might ſtill be at liberty to receive their Memorials; but they muſt needs be ſenſible from their own Experience, and the Nature of the Thing, how precarious ſuch Inſcriptions muſt be; ſince that which contained them was perpetually liable to be ſeparated from the Works to which they belonged; and conſequently the Memory of the Artiſt would be loſt, and perhaps the Honour of his Performance by a Change of the Pedeſtal be transferred to another. It is therefore no wonder, that we find the ancient Maſters of Sculpture exerciſing their Wits in inventing Means to elude an Injunction ſo unfavourable to their Deſire of Fame, and to aſcertain their Claim to their Works by ſome Deſignation, which might have a cloſer connexion with, and (probably) be as durable as thoſe Works themſelves. Some of theſe Artifices *(viz.* thoſe uſed by *Myro* and *Phidias)* we have [t] produced

[t] P. 9.

above: To which I ſhall beg leave to ſubjoin another, *viz.* The Practice of affixing Symbols expreſſive of their Names, Country, *etc.* upon their Performances.

The ſubſtituting the Figures of Things in painting inſtead of the proper Appellations of thoſe Things, is thought to have been the firſt Species of Writing: and the Cuſtom of repreſenting certain Affections, Qualities, *etc.* by ſuch Animals, as were remarkable for them, is well known to thoſe who are converſant in the ancient Hieroglyphical Learning of the *Egyptians*. Nor do the *Greeks* in the earlieſt Ages ſeem to have been unacquainted with the Uſage in general of applying Images taken from Things animate or inanimate to expreſs the Temper, Genius, Deſigns, *etc.* of human Perſonages; as appears from the Deviſes which [y] *Æſchylus* and [w] *Euripides* give us from conſtant Tradition as born on their Shields by the Heroes engaged in the Siege of *Thebes* under *Polynices* almoſt 3000 [x] Years ago. Similar *to*, and (probably) coæval *with* thoſe abovementioned was the Practice of exhibiting Perſons by the Images of Animals, *etc.* ſynonymous to them, when for ſome particular Reaſons it was either unlawful or improper to uſe the

[y] Aeſchyl. Ἑπτὰ ἐπὶ Θήβ. ver. 395. 440. 470, etc.
[w] *Eurip. Phœniſſæ.*
[x] *viz.* 42 Years before the *Trojan* War. *Marb. Arundel.*

real Names or Figures of the Perſons themſelves. Of this the whole Community of *Athens*, as [a] *Pauſanias* informs us, has afforded us a remarkable Inſtance; when in order to acquit themſelves of the Obligations they thought they had to a Courtezan named *Leæna*, who enjoyed the Confidence of *Ariſtogiton*, and when tortured to the utmoſt Extremity by *Hippias* refuſed to make any Diſcoveries relating to the [b] Death of *Hipparchus*, erected the Statue of a Lioneſs in Braſs to her Memory.

Plutarch indeed having informed us that this Lioneſs was without a Tongue, ſeems to refine upon the whole, as if deſigned to be only emblematical, *viz.* That the Figure of the Lioneſs was to expreſs the Courage and unſhaken Conſtancy, with which this Lady bore the Tortures inflicted on her; as the Circumſtance of its wanting a Tongue denoted her obſtinate Refuſal to betray the Secrets entruſted with her. (See *Kuhn. not. in Pauſ.*)

But if this had been the ſole Intention of the *Athenians* in chooſing this Figure, they might have more clearly expreſſed it by an honorary Inſcription on the Baſis of a Statue erected to *Leæna* in her own proper Form.

But the Truth of the Caſe ſeems to have been this: That virtuous and polite People were diſtreſſed between the Conſiderations of Decency on one

[a] *Pauſ.* l. i. p. 53. [b] *An. ant. Chriſt.* 518.

hand, and thoſe of Gratitude on the other. They were unwilling to honour *Leæna* with a public Statue in her own Shape, as being a Perſon of a diſreputable Profeſſion; and yet were deſirous of perpetuating her Memory, as a ſignal Benefactreſs to their Country. They ſeem therefore to have pitched upon the Monument before us bearing the Form of an Animal of the ſame Name with the Lady, as an Expedient to ſolve the Difficulty.

The Conduct of the *Athenians* with Regard to *Leæna* has, I am perſuaded, ſuggeſted to the Reader that of the *Romans* upon a like Occaſion. He cannot but have obſerved in the Works of their ancient Poets and Sculptors frequent Alluſions *to* and Repreſentations *of* the Figure of a She-Wolf giving ſuck to two Male Infants. Now if we follow the Opinion of learned Writers well-verſed in the Antiquities of this People, we muſt regard this Monument only as a decent Mask under which the Community agreed to pay their Reſpects to the Nurſe of their Founder *Romulus*, *Acca Laurentia*, who was called *Lupa*, which amongſt the *Latins* denoted a Woman of the ſame Profeſſion with the *Athenian* Lady abovementioned, and alſo a She Wolf.

I beg leave to obſerve further upon this Occaſion, That when the *Roman* State in a Body had given a Sanction to the Uſage of Deviſes of this Nature,

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it is no wonder, if we afterwards find particular Perſons, even thoſe of the higheſt Rank among them, coming into this Practice. Thus the Coins of ſeveral old Roman Families exhibit * Symbols alluding to their Surnames. And *Tully* (as *Plutarch* in his Life informs us) in an Inſcription on a ſacred Offering, after the Words *Marcus* and *Tullius* ordered the Sculptor to engrave the Figure of a Vetch or Peaſe *(Cicer)* to ſhow that he was neither aſhamed of his Name, nor Family, tho' his envious Competitors had often reproached him with both. This indeed was only the Reſult of Fancy in this great Man; and therefore the Inſtance of *Cæſar* may be more pertinent to our preſent Purpoſe, who being one of the *Triumviri Monetales*, or Maſters of the Roman Mint, placed the Figure of an Elephant (called in the Punic Language *Cæſar*) on the Reverſe of the public Money; and thereby eluded the Law, which forbad private Perſons ſtamping their own Image on the Coin of the Republic.

But in order to come ſtill cloſer to our Subject, we muſt deſcend to mechanic Artiſts, and their uſing of Symbols in their Works. And an Inſtance of this (it is thought) is diſcoverable in the famous

* Thoſe of the *Gens Furia* a *Foot* to expreſs *Craſſipes*; thoſe of the *Gens Aquilia* a *Flower* for the *Flori*; of the *Gens Manlia*, a *Bracelet (Torques)* for the *Torquati*, etc. Vid. *Spanh. de Præſt. & Uſu Num.* Diſſ. vi.

Equeſtrian

Equeſtrian Statue of *M. Aurelius*, where the Forehead of the Horſe repreſents at a Diſtance the Shape of an Owl, to intimate (in the Opinion of the Conoiſſeurs) the Country of the Statuary, who in all Probability was an [d] *Athenian*.

But the Caſe fulleſt in Point is that, which [e] *Pliny* gives us of *Saurus* and *Batrachus*, two eminent Architects and Statuaries of *Laconia*, who having repaired, or built ſeveral Temples at *Rome*, and that (as ſome report) at their own Expence, expected the Honour of an Inſcription at leaſt as an Acknowledgment for their generous Labours, to be affixed on thoſe Edifices. But this (it ſeems) was denied them; whereupon they had recourſe to an ingenious Expedient to tranſmit their Memories to ſucceeding Ages by interſperſing here and there on the [f] Baſis of the Columns the Figures of a [g] *Frog* and a *Lizard*, as Deviſes for their Names, which *Pliny* aſſures us remained viſible even to his Time.

This pregnant Paſſage not only confirms the Point of Practice with Reſpect to Symbols in general, for which it was at firſt produced; but further (in my humble Opinion) affords ſufficient Foundation for Conjecture, that this was actually

[d] *Spectat.* Vol. i. N°. 59. [e] *Plin. Nat. Hiſt.* l. xxxvi. c. 5.

[f] Sunt certè etiamnum in columnarum ſpiris (i. e. baſibus) inſculpta *Nominum eorum Argumenta*, Rana *atque* Lacerta. *Plin.* ib.

[g] i. e. Βάτραχος et Σαῦρος.

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the Caſe of the particular Monument, which is the Subject of this Diſſertation; and conſequently that the very *Saurus* mentioned by *Pliny* in the Paſſage above was the Maker of it. And as I was at firſt led into this Sentiment by the Authority of this Writer, ſo I have ſince had the Satisfaction to find it countenanced by the ingenious [h] Monſ. *Stoſch*, who aſcribes a famous Marble Vaſe at *Rome* with a *Bacchanalian* Piece upon it to our *Saurus* upon Account of a *Lizard* appearing at the Foot of a Tree in that Work.

I am very ſenſible, indeed, that an Objection may be urged againſt the Uſe of Deviſes in ancient Works of Art, which may in ſome Meaſure affect the Explication here offered of the particular one now before us, *viz.* The ſmall Number of thoſe Pieces, that are ſuppoſed to bear theſe artificial Characters upon them at this Day.

But in Anſwer to this, it ſhould be conſidered, that (as Mens ways of thinking differ) ſeveral Artiſts probably might neglect this Practice as a Littleneſs or Puerility; and conſcious of their ſuperior Merit might chuſe to truſt their Fame to be conveyed to ſucceeding Ages by the ordinary Method of Tradition; or it may be ſaid, that ſeveral Pieces which once bore ſuch Characters, may never have come down to us; or if they have, yet thoſe Characters

[h] *Pref.* to *Gem. Cælat.* p. 8.

may

may have been eraſed by Time, or the caſual Stroke of an Inſtrument in digging up thoſe Works out of Rubbiſh, *etc.* Or (which is the ſame to our Purpoſe) they may remain ſtill upon the Figures, and yet (for want of the Key of hiſtorical Information) are not to be decyphered by us at this Diſtance of Time.

I ſhall beg leave to conclude with an Obſervation relating to a common Practice of the Ancients in exhibiting *Somnus* the God of Sleep in an Attitude reſembling that of the Figure before us. The Remains indeed of the Bow in the Left Hand, and the Quiver ſtill appearing at the Head [i] indiſputable aſcertain *Cupid's* Claim to this Piece; yet it muſt be allowed, that the Intercommunity of ſeveral other Attributes ſubſiſting between theſe two fabulous Divinities makes the Repreſentations of them on ſome Monuments ſcarcely diſtinguiſhable. Thus [k] for Inſtance, As the Poets aſcribe a

[i] I have choſe to make theſe Inſignia the eſſential Criterion whereby to diſcriminate the Statues of *Cupid* from thoſe of *Somnus*. For tho' ſome Expreſſions occur in the Poets, which ſeem to make againſt this Diſtinction; as that in *Orph. Argonaut.* — Ὕπνῳ βεβολημένα ἤτορ. ver. 35. yet as neither thoſe Gentlemen, nor the Statuaries have ever expreſsly aſſigned a Bow and Shafts to *Somnus*, nothing (I think) can be deduced from theſe and ſuch like metaphorical Expreſſions to invalidate the Teſt here eſtabliſhed.

[k] *Orpheus* having enumerated the ſeveral Orders of created Beings ſays to *Cupid* — (*Hymn.* ver. 8.)

deſpotic

deſpotic Power over the animal Syſtem both to Love and Sleep; ſo the Sculptors to verify that Attribute repreſent them alike as taming, and repoſing themſelves upon the Spoils of the ſtrongeſt and fierceſt Creatures. The Monument before us will vouch for the Truth of this with Regard to Love: and [l] *Pauſanias* takes notice of a Figure of *Somnus* with the Title of Ἐπιδώτης (*i. e.* the *Benefactor*) in the Temple of *Æſculapius* at *Sicyon*, which was lulling [m] a Lion to Sleep: An Authority, which ſome Years ago induced *Tollius* [n], after he had offered ſeveral Arguments to prove the Figure of a Boy in a ſimilar Attitude with Poppies in his Hand a [o] *Sleeping Cupid*, to alter his Opinion, and aſcribe it to the other Divinity juſt now mentioned. Again, as the God of Love appears both in the Imagery of Poetry and Sculpture in the Guiſe of

Μῦθος — τῶν πάντων οἴηκα κεφαλωύεις.

and *Muſæus* calls him,

Αὐτὸς ὁ Πανδαμάτωρ. *Her. & Lean.* ver. 200.

The ſame Epithet is applied to *Sleep*, — *Hom. Odyſſ.* I. ϒ 373. who is alſo ſtyled by *Sophocles*, Ὁ παγκρατὴς Ὕπνος, *Ajax*, ϒ 684.

[l] L. ii. p. 134. [m] See a Monument of this Kind belonging to the Collection of *Vincenzo Vittoria* at *Rome*, publiſhed by *Roſſi*, *Racc.* Fig. 151.

[n] See his Arguments, and an Account of his Diſpute with *Rondell* upon this Subject in Μηχανοπαίγνιον.

[o] This Statue was in the Collection of *Lud. Moſcardo* at *Verona*.

an Infant furniſhed [p] with Wings, ſo the Profeſſors of theſe Arts agree in equipping *Somnus* with the ſame. Nay, even the Poppy, which for its known ſoporific [q] Quality ſhould ſeem appropriated to the drowſy [r] God of Sleep, is yet (and that with a fair ſhow of Right) jointly claimed by his Competitor the genial Deity of Love. Several Particularities [s] obſerved both in the outward Form and inward Configuration of the Parts of this Plant have induced the Mythologiſts to make it an [t] Emblem of Fertility; and that not only with Regard to the Fruits of the Earth, (upon which Account it is [v] conſecrated *to*, and born *by Ceres*) but alſo (as it

[p] Movit Amor gemmatas aureus alas. *Ovid. Rem. Amor.* ℣ 39.
For *Somnus* ſee *Callimach. Hym. in Del.* ver. 239.

Ὅτε οἱ ληθαῖον ὕπνῳ πολεμὸν Ὕπνος ἐρείσει.

So *Nonnus* calls *Cupid*,

Θεὸς ἄλλος ὁμόπλεος ἶκελος Ὕπνῳ. *Dionyſ.* l. xxxi. 61.

[q] Soporiferum Papaver. *Virg. Æn.* iv. 486.
Lethæo perfuſa Papavera Somno. *Georg.* i. ver. 78.

[r] So *Statius* deſcribes *Somnus*,

Ipſe autem vacuus curis humentia ſubter
Antra ſoporifero ſtipatus Flore — *Theb.* l. x. ver. 100.

[s] *Maffei* on *Roſſi's Gem. Antiq.* vol. iii. Fig. 3.

[t] Fœcunda Papavera. *Ovid. Met.* l. xi. ver. 605.

[v] Cereale Papaver — *Virg. Georg.* l. i. ver. 212.

Ceres is repreſented by *Theoc.*

Δράγματα χ' μάκωνας ἐν ἀμφοτέραισιν ἔχουσα. *Idyll.* vii. ℣ ult.

See a Statue likewiſe of this Goddeſs in the *Juſtin.* Gallery, Vol. i. Fig. 32.

ſhould

ſhould ſeem) with a View to the Propagation of the human Species. Upon which Account we find there was a rich [w] Image of *Venus* at *Sicyon*, which held a [x] Poppy in one Hand, and an Apple in the other. With this agrees an old Intaglio, which exhibits that Goddeſs reaching out the ſame [y] Flower to her Son before us. Nor (by the by) is it at all more ſtrange that the God of Love appears with the Poppy, the Attribute of *Somnus*, than that he ſometimes makes equally free with the Ivy-Wreath of [z] *Bacchus*; who in Return has Pretenſions to the [a] Roſe, a favourite Flower of *Cupid*, as we have ſeen above. Such a Communication of their reſpective Inſignia only proves the perfect Harmony, and good [b] Correſpondence ſubſiſting between thoſe fabulous Powers; or (in other Words)

[w] *Pauſan.* l. ii. p. 53. Ed. Franc.

[x] *Ovid* adviſes the Roman Ladies before they paid their Devotions to *Venus*,

Tritum niveo cum lacte Papaver
Sumere —

and gives this Reaſon for it,

Cùm primùm cupido Venus eſt deducta marito,
Hoc bibit; ex illo tempore nupta fuit.
Faſt. l. iv. ver. 150.

[y] *Gem. Antiq.* Vol. iii. Fig. 3. [z] See *Roſſi's Racc.* Fig. 72.

[a] *Anacreon* calls the Roſe,

Φυτὸν ἄμβροτον λυαίᾳ. Od. liii. ℣ ult.

[b] *Anacreon* their common Votary deſcribes *Bacchus* and *Cupid* wantonly frolicking together, *Od.* vi. ℣ 12. and directs the Sculptor

the close Connexion which Love has with, and the friendly Succours it derives from Wine and Sleep; not to omit the Similarity of its Effects in some Cases with those produced by the other two — A physical Truth, which the Poets (and from them

to represent them in the same Manner on his Bowl — *Od.* xvii. ℣ 15. This Design appears executed on a Gem (once) in the Collection of Cardinal *Ottoboni*. *Gem. Antiq.* vol. iii. Fig. 19.

Nonnus calls *Sleep* the Concomitant (Ὁμόσολος) of *Love*. *Dionys.* l. xxxii. ver. 97. alluding to the Passage of *Homer* referred to above, (pag. 6.) where *Jupiter* is represented

Ὕπνῳ κὴ φιλότητι δάμεις. *Il.* Ξ'. ver. 353.

As *Claudian* by a Metonymy expresses the Endearments, which passed between *Mars* and *Venus*, by Sleep.

Hos animos bonus ille *Sopor*, castumque cubile
Præbuit —

De Rapt. Proserp. l. iii. ver. 276. Vid. Schol. in loc.

To these Testimonies we may add what *Statius* says of *Somnus*,

— Est ubi Baccho,
Est ubi Martigenæ socium pulvinar Amori
Obtinet —— *Theb.* l. x. ver. 103.

in Allusion (I presume) to the old *Lectisternia*, wherein the Images of several Deities of the same Combination (Συνέδροι or Πάρεδροι, as they were called) were placed on the same Couch at the Banquets prepared on certain Festivals in their Temples.

As for the kindly Influence of Sleep and Wine upon Love, *Ovid's* Authority may be sufficient, *Remed. Amor.* ver. 145.

Languor et immodici nullo sub vindice *Somni*,
Aleaque et *multo* tempora quassa *mero*,
Eripiunt animis omnes sine vulnere vires:
Adfluit incautis insidiosus *Amor*.

And lastly, that the Effects of Love are sometimes similar to

probably

probably the Sculptors) have embelliſhed with many beautiful Alluſions and Modes of Repreſentation.

thoſe produced by Wine, *Maffei* proves by the Inſtance of *Antiochus* in *Plutarch's* Life of *Demetrius* — See his Illuſtrations on *Gem. Antiq.* vol. iii. Fig. 3.

And (to confirm the ſame Obſervation with Reſpect to Sleep) *Sappho* deſcribing a Paroxyſm of Love gives this as one of the Symptoms of that Paſſion,

Ομμάτ[εσσιν δ' ὐδὲν ὄρημι — *Od.* ii.

Geminâ teguntur
Lumina Nocte. *Catull.* lii. *ad Leſbiam.*

FINIS.